BUGS IN THE BRAIN

There are bugs in our brains, eccheing conversations we have been having recently. Unresolved ramblings, returning questions with undefined answers. This time they're speculating about so called artificial intelligence.

transforms a browser or screen into an immersive soundscape. This prototype will feature multiple layered voices reading all readable text in unison with spatial audio enabling users to discern the text's location within the browser. The motivation behind this initiative is to overcome the inherent limitations of traditional screen readers by offering users with visual impairments a more intuitive and immersive way to navigate digital content. This not only benefits users with visual impairments but also provides a richer, more engaging web experience for all users.

screen2soundscape-cocreation2-soundcues by

Screen-to-Soundscape Phase 1 Co-creation 2 Prototype. Use the arrow keys to navigate. For best audio experience, use headphones.
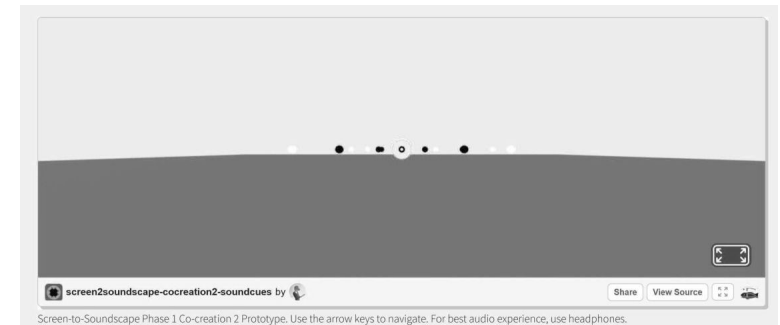
Image of the Screen-To-Soundscape prototype. We see the screenshot of a simple interface made of a plane with several spheres placed apart.

This project was supported by Constant, the Processing Foundation, and the Stimulerings Fonds.

SNOWPOLES FROM A WORKSESSION

The snippets gathered below are part of a documentation process that we practice in Constant, which we call 'snowpoling'. Snowpoles are used in areas where significant amount of snow regularly fall. When paths disappear under a mass of snow,the snowpoles allow someone to still find their way. Similarly, we use a snowpole marker in lots of written text to find back a specific fragment.

During events, we write collectively on etherpad pages. A keyword is added whenever a phrase or paragraph that is relevant to a specific thematic. Through these keywords, the relevant bits of text can be grouped, and for example used in preparation of a publication, giving a glimpse into fragments of contrasting types of writing/ thinking around a similar theme.

Below is a selection of fragments from the snowpoles: + +ableist-questioning-framework++ and + +Interdependencies++ which were used in the context of the worksession "A Cane, Sticky notes and Another body", December 2024 in the Museum Dr. Guislain.

[blues hum, an anticipation]

Screen capture from the movie: an aerial view of a coast, the dark sea meeting dusty rocky soil, with the caption "blues hum, an anticipation"

[thick watery hiss pushes through the folk melody]

Screen capture from the movie: large conduits running along a road in the middle of a rocky desert, stretching back in the foggy horizon, with the caption "thick watery hiss pushes through the folk melody"

part of our work, that is in relation with the surrounding text, the image and the rest of what is published. And this relation is alive and multiplies meaning in all directions.

An amazing and inspiring example of the effects that this type of care can have, can be seen in the movie **Ancestral Clouds Ancestral Claims** by Arjuna Neuman and Denise Ferreira da Silva, a beautiful critical work revolving around Lithium extraction in the Atacama desert of Chile. The movie proposes a special form of closed-captioning for its whole duration: apart from the subtitles to the spoken word, the music and sounds heard are described in another part of the screen, adding an additional layer throughout the whole movie. The concise poetic attention that was paid to these descriptions has an effect beyond the one of making the work accessible for d/Deaf and hard-of-hearing people. That careful form of writing and interpreting is shared with every viewer, adding just another layer to this brilliant movie.

ableist-questioning-framework

Today was kind and confusing, a day filled with encounters and questions. Coming in and feeling the ghosts, but being touched by the beauty of the building nevertheless. Then sitting and feeling comfortable with a group who knows how to hold space gently. Feeling unsure of what this is all about, trying to piece it together. Bit by bit, wandering in the space, supervised or not, awestruck by all that's there. Also feeling yourself being more comfortable expressing and being present with your own divergence, in a space that allows it. At times, feeling bored or upset, because of the hazy frame. At times, feeling warmth and flexibility that are too absent from this world. Many spaces are there, waiting to be explored.

Researchers Hamid Ekbia and Bonnie Nardi have proposed the word heteromation to describe this seemingly magic relation to the work that happens in other moments and in places we do not see. It is good to keep in mind how what work will be mobilized to produce the alt-text: the distilled efforts of all those annotators, their biases, the different extractive logics involved will be virtually called in in every text generation.

ALT-TEXT AS MEANING-MAKING

It is worth making a conscious decision, trying to be realistic with what is the work that we choose to dedicate to, while keeping a radical understanding of how our resources are invested. One needs to refuse the scarcity framework of ableism that treats access questions as 'extra work', and at the same time one needs to deal with capitalist time that is organizing everyone's practices. DIY solutions are always an option, but they might only get so far, in many cases automation will add a basic layer of access that would not be there otherwise.

From the point of view of Constant, a structurally funded cultural and artistic organization, we chose to do the future work without mobilizing so-called AI, in the same way as we write and translate articles without delegating them to be written by a Large Language Model. As the core of our publicly funded work is caring for our relation to the world and for the meaning that circulates through our activities and publications, we choose not to have that meaning be organized by something so intertwined with extractive practices. We now consider alt-text writing as an integral

Natural realities of the planet that exist beyond our comprehension/capacity. We are using terms and organising specific ways where ecology, technology or war fit.

framework: how do we think about the world and how this informs how we think about tech and other topics in general.

If we are thinking about small and vernacular tech, it's like different perspectives than what has been discussed here. How does tech fit different environments and contexts? Using technology in terms of different contexts.

Thought experiment: not thinking about software or abstraction or encoding of features but also to think of infrastructures, the actual networks connecting places around Earth. Thinking of different ways to be connected to places which would not have been brought up by colonialism and imperialism

on a dataset of annotated images. Each image in the model has a corresponding description, and by millions of repeated correlations these models will extract the association of a certain pixel-shape to a certain set of words. This is the extracted work of millions of descriptions, of various kinds and from various sources. But who has done the work of annotating millions and millions of pictures? We found a very insightful analysis of one such image dataset in Christo Buschek and Jer Thorpd's text "Models all the way down".

In a fascinating close-circuit, we find out that the annotations that come associated with the massive image collections are in fact "scraped" from existing alt-texts on the web. In the image dataset LAION-5B, one of the most common datasets used by image recognition models to distil from millions of image-text pairs, these are some of the sources of those alt-texts:

— SlidePlayer allows users to upload their PowerPoint slides, so it will attach ALT text to images based on the text that users wrote in the slides.

— Pinterest prompts its users to write ALT tags before they 'pin' their images, as these become the captions for the images, too.

— Shopify users often have their eyes on high Google PageRank scores, so they will write ALT tag descriptions with SEO (Search Engine Optimization) in mind.

— All of this means that ALT tags are not so much descriptions of image contents as they are artifacts of the web's workings and of creators' retail ambitions.

"By endorsing accessible futures, we refuse to treat access as an issue of technical compliance or rehabilitation, as a simple technological fix, or a checklist. Instead we define access as collective, messy, experimental, frictional and generative. Accessible future requires our interdependence."
Crip technoscience Manifesto, 2019

Questions: why so analogue? **- to avoid technosolutionist attitudes - to depart from people's needs rather than technological constraints**

(–is this how you use a snowpole? – almost! two plusses around the tag, five plusses above and under the quote:)) (– thank you so much)

What about positioning disabilities within "more" or less frameworks? Is that how we wanna think about this?

What about the fact that we're asked to make work regularly about disability? neurodivergence? This kind of forcing or legitimizing into a boxed certain context, what about that?

than on its corporate counterparts. It is refreshing to see how the question is approached on such a de-centralized platform: different methods are proposed, more than one way is available. Regarding alt-texts, we can consider the example of two user-developed "bots" to deal with undescribed images, with different degrees of automation. If you choose to follow the alt-text reminder, developed by @pup_hime, this bot will privately notify you when you post an image forgetting to add an alt-text. In the same situation, instead, the Altbot by MicroByte will use Google's Gemini image recognition capabilities to reply in public with an automated description of the un-described image.

Choosing between two bots seems an easy choice of how one decides to go about alt-text, but once again it is not a binary question, in reality there will be many situations where you want to use just some automated alt-text. In our case, while we can write alt-text for newly added pictures, in Constant's 17-year archive of past activities most images would still be without description. It is very unlikely we will have the time to go and do this work, so nuanced in-between solutions are to be considered, for example writing them where they would be most needed, or generating the description with a less-rotten image recognition model. But the question of work would not just disappear, it would just hide deeper.

...AND AS HETEROMATION

Automated alt-text is still work, even though a different type of work. The image recognition tools that generate these descriptions have all been developed by "training" models

1977 504 sit-in black panther and disability justice One of the 504 Sit-in participants Corbett Joan O'Toole shared, "At that time in history, there was simply no access — no right to an education, no public transit. You couldn't get into a library or city hall, much less a courtroom." Disabled people wanted to see the government committed to disability inclusion and access. The disabled activists warned that if Joseph A. Califano Jr., who served as the Secretary of Health, Education, and Welfare during President Jimmy Carter's administration, didn't take action by April 4th, nationwide protests would ensue.

Most of the protests happening across the country ended that day. However, the story in San Francisco was different. Following the San Francisco rally, nearly 150 people with disabilities streamed into the Health, Education, and Welfare (HEW) Federal Building. They began climbing to the fourth floor where the HEW regional offices were located. Over 120 activists occupied the building, and they refused to leave the federal building until their demands were met, even when threatened with arrest and eviction.

opportunity for opening another channel of meaning-making.

As in all other contexts, when we deal with accessibility, when we talk about work and limited time/resources, we will inevitably be solicited with technological solutions to tackle some of the work. It is quite a layered question, and following alt-text as a track, we get a sharp but nuanced cut through these layers.

There are plenty of so-called "AI solutions" available, such as the ones that Microsoft and other GAFAMs have built-in to automate alt-texts in their aquariums. Preparing presentations in Office 365 you will be offered a one-click solution to add automated alternate descriptions to your slides, and Meta's platforms are fully alt-texting images for you "automagically". Ironically, the same companies that are actively limiting access to their platforms due to their economical model (not seeing content without accounts, freemium models, mass advertising with its visual overload, etc.), also seem to champion some forms of accessibility. When we choose to refuse their services, because we refuse to depend on extractive, ecocidal, fascist-leaning platforms such as OpenAI, Microsoft and Meta, we still remain with the open question of possibly automated accessibility features.

In fact, this question appears outside of corporate gated communities, too. On the federated social media network Mastodon, both the network's user base and its software developers are more attentive to accessibility questions

The disabled protesters worked closely with and received support from a wide range of organizations and individuals, including labor unions, religious groups, and civil rights activists. Groups that supported the 504 protesters included the Black Panther Party, Glide Memorial Church, Gay Men's Butterfly Brigade, Delancey Street, the United Farm Workers, the Gray Panthers, Salvation Army, and more. Because of this, the 504 Sit-in is considered an important moment for cross-movement organizing.

https://disabilityrightsflorida.org/blog/entry/504-sit-in-history

find where to place alt-text writing from now on, in a structural way. In our bi-weekly meetings, one recurring task we check in with each other are the translations of the articles for our newsletter (we work in three languages, English, Dutch and French, but not everyone speaks them fluently). The task of translation is assigned at one line of the meeting's etherpad, so adding an "Alt-text check" next to the "Translation check" will make it happen from now on.

This is a pretty trivial way to place a form of care in the everyday practices, and there are many different approaches. If the one described above is more "organizational", other approaches available are more "technical". For example, Wagtail, the free and open-source CMS we are working with to develop our new website, pays particular attention to accessibility issues, for example signaling all images that do not provide alternative text rendition to the editor.

ALT-TEXT AS WORK...

Writing alt-text is care and it is work, and it is important to reflect on how we relate to this type of work that has the effect of widening access. From the disability justice movement (https://circulations.constantvzw.org/2024/drempel/reader/2-physical-spaces-building-access/finambulist-disordinary-architecture.pdf) we learn that it is fundamental to understand this work as something that enriches our practice and the significance we try to put in it, rather than a daunting task to add to the to-do pile. Seeing it as a boring task that will use up limited resources is an ableist relation to what one does, and a missed

Is the question like --> how to choose your own dependencies and is that possible?

"Freedom and friendship used to mean the same thing: intimate, interdependent relationships and the commitment to face the world together. At its root, relational freedom isn't about being unrestricted: it might mean the capacity for interconnectedness and attachment. Or mutual support and care. Or shared gratitude and openness to an uncertain world. Or a new capacity to fight alongside others. But this is not what freedom has come to mean under Empire."

"Friend" and "free" ... come from the same Indo-European root, which conveys the idea of a shared power that grows. Being free and having ties was one and the same thing. I am free because I have ties, because I am linked to a reality greater than me."[49]

A few centuries later, freedom became untied from connectedness. The seventeenth-century philosopher Thomas Hobbes imagined freedom as nothing more than an "absence of opposition" possessed by isolated, selfish individuals. For Hobbes, the free man is constantly armed and on guard:"When going to sleep, he locks his doors;

visually impaired folks. And alt-text is still useful for overcoming other access barriers too, for example in areas with poor internet coverage it allows to alternatively read images that would otherwise take ages to load. They are completely different issues of access, but doing things with a care for and awareness of an exclusion can have outcomes that go beyond the initial aim, offering a useful means to tackle other exclusions later on.

CARE ROUTINES

For the past 18 years Constant has been using SPIP for its website. While alt-text attributes are well supported in SPIP, during our last website redevelopment, 7 years ago, we did not pay attention to these textual descriptions. As in 2024 we started the process to develop our new website, we realized this lack and we agreed on making accessibility a priority from the beginning. Alt-text is one of the easiest first steps to take, so without waiting for the new website, it was relatively quick to fix the templates and add correct alt-text support in the current SPIP website.

Still, at the time of writing this text, a quick look at the source code of our homepage revealed that most of the images attached to our newer articles did not have an alt-text attached. Even after the discussions and the decisions. Why? Partly, because it is one more step in the flow of making articles appear on a website every month, a flow we sometimes struggle to find space-time for. To enable a new form of collective attention, you need to think where to place this task in-between the many steps that are involved in meaning-making. While writing this text, it was easy to

when even in his house he locks his chests."[50] The free individual lives in fear, and can only feel secure when he knows there are laws and police to protect him and his possessions. He is definitely he, because this individual is also founded on patriarchal male supremacy and its associated divisions of mind/body, aggression/submission, rationality/emotion, and so on. His so-called autonomy is inseparable from his exploitation of others.

When peasants were "freed," during this period, it often meant that they had been forced from their lands and their means of subsistence, leaving them "free" to sell their labor for a wage in the factories, or starve. It is no coincidence that these lonely conceptions of freedom arose at the same time as the European witch trials, the enclosure of common lands, the rise of the transatlantic slave trade, and the colonization and genocide of the Americas. At the same time as the meaning of freedom was divorced from friendship and connection, the lived connections between people and places were being dismembered.
Joyful Militancy — Chapter 2 : Friendship, Freedom, Ethics, Affinity

...

I thought things would be more social - this is not the anarchism that I need.

ALT-TEXT AS TEXT

ALTERNATE ACCESS

Image descriptions, also known as alt-text, help blind people and people with visual impairments to access images and other visual content. They are one of the most known code-based accessibility technology, thanks to the work of institutional standard organisations such as W3C's WACG, but also thanks to the efforts of communities inhabiting text-based social media.

Even though it is now associated with visually impaired folks and screen-readers, it has not been developed with disabilities in mind. In fact, it is an old legacy function made available since the early stages of HTML, when the support for images was added to web pages in 1992. At the outset, its purpose was related to the fact that the newly supported images would not be accessible to some users with different equipment. While computers with graphical user interfaces and visual browsers were becoming common, many users still used a text-based interface and text-based browser. The newer <img> tag was then designed to include an "alt" attribute for older image browsers without image support, offering an alternate rendition of the same element.

It is not a coincidence that it was a system developed to keep a diverse technological ecosystem (extending a feature to older text-based browsers) that turned out to provide the means to widen access to millions of blind and

how can you do open source medicine? -- access to medicine and the DIY aspect of it --

imperialism & empiricism --> not the same things empires and how people - the power structures you are in, an academic look into it how big farma holds patents

Helminthic therapy wiki:
"Solid scientific evidence shows that millions of years of co-evolution have created a symbiotic relationship between humans and helminths that provides us with essential immune regulation."

"This site presents the extensive research supporting this practice, along with more than a thousand personal stories demonstrating it's effects, plus tips to help manage the therapy and optimise its benefits. This is a collaborative, crowd-sourced site administered by volunteers with no commercial interest in the therapy."

bodies getting sick from the lack of exchanges with the environment improving health through such paradigm cannot be accomplished through a capitalist economy and alternative networks are necessary to support people's healing outside a capitalist framework

https://www.helminthictherapywiki.org

subject' and which is not, without excluding other sensitivities and points of view? Maybe we should just let the visitors decide for themselves and leave their own *comments*, if they like. For this purpose a kit of sensory pins were created: made of fabric or other materials that were interesting to the touch, and following a colour code, they could be hanged next to a particularly problematic item showed in the exhibition, for exemple. Or a very plesant one as well!
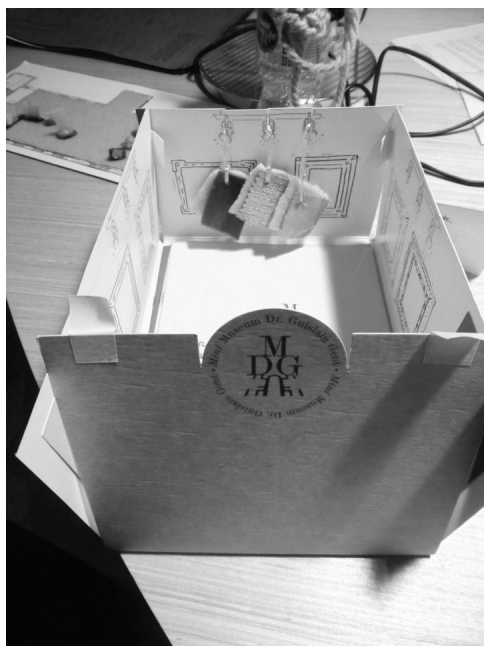
A cardboard box with the museum logo is on a table. The upper face is missing and you can see the inside. The inner part of the box is drawn in black and white like a museum room with paintings hanging on the walls. Three small squared cloths of different colors are attached with a golden cord to one inner side of the box.

What does it mean to shift our ideas of access and care (whether it's disability, childcare, economic access, or many more) from an individual chore, an unfortunate cost of having an unfortunate body, to a collective responsibility that's maybe even deeply joyful? What does it mean for our movements? Our communities/fam? Ourselves and our own lived experience of disability and chronic illness? What does it mean to wrestle with these ideas of softness and strength, vulnerability, pride, asking for help, and not—all of which are so deeply raced and classed and gendered? If collective access is revolutionary love without charity, how do we learn to love each other? How do we learn to do this love work of collective care that lifts us instead of abandons us, that grapples with all the deep ways in which care is complicated.
Care Work: Dreaming Disability Justice by Leah Lakshmi Piepzna-Samarasinha

BINGO FOR LITTLE WINS
We ended the afternoon on a light tone with a round of a bingo for little wins!

Sunaura Taylor in conversation with Judith Butler
(interdependence)

"It seems to me that we're all supported in our movements by various kinds of things that are external to us. We all need certain kind of surfaces, we need certain kinds of shoes, certain kinds of weather, and even internally we need to be ambulatory in certain ways that may or may not be fully operative in all of us. And I'm just thinking that a walk always requires a certain kind of technique, a certain support. Nobody takes a walk without something that supports that walk, and maybe we have a false idea that the able-bodied person is something outside of ourselves. And maybe we have a false idea that the able-bodied person is somehow radically self sufficient."

"I think that idea translates also into so many other, different fields, this idea of independence. That an able-bodied person can take a walk independently without anything else is sort of a myth. They do always need certain ground, they do need shoes, as you said, they need social support. And I think that's something that definitely affects the image of disabled people. That somehow disabled people are perceived as more dependent, or that they are the ones that are more dependent, when in actuality we are all interdependent, that is, dependent on different structures and on each other."

PERSONAL TRIGGER-WARNINGS PROTOTYPE

Often the personal and collective exchanges we had during the week revolved around the difficulty of relating to *material* with an emotional and historical charge. Is it right to show objects that may offend or hurt the sensitivity of the spectators? Should we warn the spectators in advance without breaking the magic of discovering a new performance? And how to decide which is a 'sensitive

This is a picture of a dance choreography in a series of four. A dancer dressed with dark trousers and a white, long-sleeves T-shirt is lying on his belly on the floor. There are two carpets on the floor, one big and one small, with colourful patterns. People are standing or sitting all around the dancer. There are also small tables and armchairs and a lamp.

This is a picture of a dance choreography in a series of four. A close-up of a dancer dressed with dark trousers and a white, long-sleeves T-shirt while he is rolling with his legs up on a colorful carpet.

way they are used, can be very problematic for people with neurodivergences and represent a real threshold that is difficult to cross. So there was an attempt to re-interpret the exhibition's title through the language of the body, a way of visualising it through an *unhinged choreography*.

This is a picture of a dance choreography in a series of four. A dancer dressed with dark trousers and a white, long-sleeves T-shirt is bending to the floor. There are two carpets on the floor, one big and one small, with colorfoul patterns. People are standing or sitting all around the dancer. There are also small tables and armchairs and a lamp.

This is a picture of a dance choreography in a series of four. A dancer dressed with dark trousers and a white, long-sleeves T-shirt is bending to the floor, leaning on his left side.There are two carpets on the floor, one big and one small, with colorfoul patterns. Behind the dancer a person is standing. She is dressed in black with white shoes, she wears glasses and is reading on a telephone. People are standing or sitting all around the dancer. There are also small tables and armchairs and a lamp.

"First, it's a false divide to make a we/them: either able-minded, able-bodied, or disabled. After all, how cultures define, think about, and treat those who currently have marked disabilities is how all its future citizens may well be perceived if and when those who are able-bodied become less abled than they are now: by age, degeneration, or some sudden — or gradual — change in physical or mental capacities. All people, over the course of their lives, traffic between times of relative independence and dependence. So the questions cultures ask, the technologies they invent, and how those technologies broadcast a message about their users — weakness and strength, agency and passivity — are critical ones. And they're not just questions for scientists and policy-makers; they're aesthetic questions too. Second, in many cultures — and certainly in the US — a pervasive, near-obsession with averages and statistical norms about bodies and capacities has become a naturalized form of describing both individuals and populations. But this way of measuring people and populations is historically very recent, and worth reconsidering."

"Well — it's worth saying again: All technology is assistive technology. Honestly — what technology are you using that's not assistive? Your smartphone? Your eyeglasses? Headphones? And those three examples alone are assisting you in multiple registers: They're enabling or augmenting
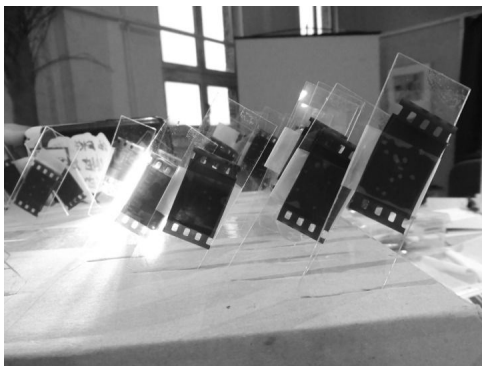
UNHINGED CHOREOGRAPHY

The permanent exhibition of the collection of the Museum Dr Guislain was called *Unhinged* or *Déséquilibré* in French and *Op losse schroeven* in Dutch. This expression puzzled us greatly. Different languages and translations, idioms, the

A photo taken from above of an installation resting on a wooden table. The installation consists of colorful cables, electrical circuits, a socket, and crocheted and fabric objects.

A close-up of one of the buttons present in the installation. The button has V shape and is made of a blue glittering fabric and silicon.

ALT-NARRATIVES MEET ALT-BUTTONS

Or they can speak to us, telling stories in a soft voice.

As Caroline Lazard says "Access has this capacity to break through mediums. Contents might exist as a description, as sign language, as a transcript, or as a tactile object." How do you feel about the coexistence of different mediums? Do they add to each other? Do they interfere with your understanding?

a sensory experience, say, or providing navigational information. But they're also allowing you to decide whether to be available for approach in public, or not; to check out or in on a conversation or meeting in a bunch of subtle ways: to identify, by your choice of brand or look, with one culture group and not another.

Making a persistent, overt distinction about "assistive tech" embodies the second-tier do-gooderism and banality that still dominate design work targeted toward "special needs." "Assistive technology" implies a separate species of tools designed exclusively for those people with a rather narrow set of diagnostic "impairments" — impairments, in other words, that have been culturally designated as needing special attention, as being particularly, grossly abnormal. But are you sure your phone isn't a crutch, as it were, for a whole lot of unexamined needs?"

All Technology is Assistive - Sara Hendren

A cardboard box is photographed at an angle. There are slits cut in the upper face. Photographic negatives are threaded into the slits. The light from a portable lamp illuminates the negatives on the left. A laptop computer, a window, and a projection screen can be glimpsed in the background.

THE BUTT-ON

Buttons and how to rethink them in a non-normative way took a lot of place during this thematic year and also during the worksession. And it was fun! They could be activated by other parts of our body like in the case of the pillow *Butt-on*.

A person is holding a flat grey pillow with two hands. On the pillow is sewn the word *Trust* with white thread. Another person is holding on their lap a black portable computer covered with stickers.

WORKSESSION A CANE, STICKY NOTES, ANOTHER BODY

AN AFTERNOON OF PUBLIC PRESENTATIONS

In the afternoon of Saturday 7th of December 2024, the participants at the worksession A Cane, Sticky notes, Another Body shared, between themselves and with some visitors, the ideas that popped up during a week of closely working, eating, getting frustreted, thinking, relaxing, feeling uncofortable and laughing together. These ideas took different forms.

The titles of the presentations are spread on a whiteboard. Each title is encircled in a little cloud. There is a thread that links the clouds, following their chronological order. The clouds linked by the thread form a wobbly circle.
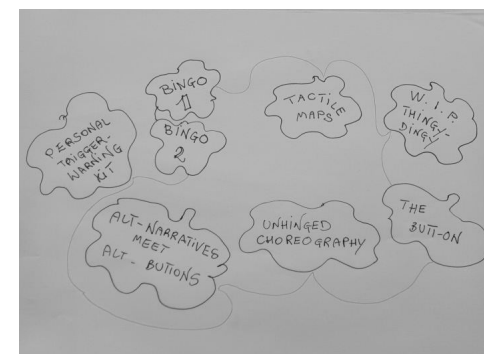
SALTY BINGO FOR ABLEIST INSTITUTION

What better way to express and share one's frustrations with public institutions that are meant to be inclusive but are often ableist than through a lively selection of 'salty' songs? The Salty Bingo for Ableist Institution was born.

A screenshot from the Bingo website. The title of the Bingo is in the centre, on top of the page. Underneath the title, a bingo card is displayed. The bingo card is composed of nine rectangles. Each rectagle contains a phrase. 3 rectangles are highlighted.

Salty bingo for ableist institutions

we are doing our best	you are the first one to complain about this	sorry, so sorry, sorry, sorry, we are soo sorry,
there's not enough money to work on that	you don't look disabled	we can't find any disabled people to help us
could you come back in 3 years?	nowadays everyone has something	collectively is the priority, we cannot focus on individuals needs

TACTILE MAPS

A Map is a Promise! Often museum's directions for disable people are very static and not efficient as they promised to be. They are put together in a specific moment in time, then art works and furniture are moved around, but the tactile maps don't change. As usual it costs money to do that. How to navigate in these everchanging spaces? What about a felt map where objects can be moved and put back in the right place by the visitors themselves? Or a map made of stitches like a dress?

W.I.P THINGY-DINGY INSTALLATION

The Museum Dr Guislain, where we were hosted, was an important presence during the whole week, for its past history as a psychiatric hospital and for its imposive group of old brick buildings. To deal with this, sometimes it is better to look at things through a different, reduced perspective, for example through a lens, negatives and sunlight (or a pocket light on a grey winter day).
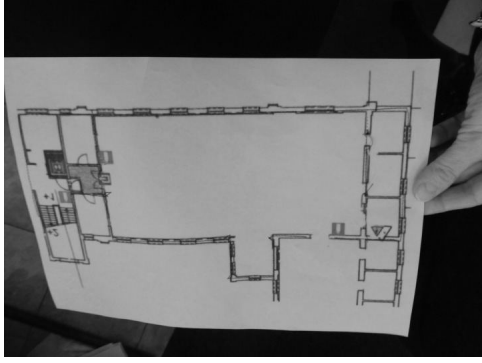
A hand is holding a sheet of paper. On it a map of a museum room is stitched with a dark thread.

A close up of of a map made in felt. The base of the map represents the floor of the room. Different shapes are attached to it. They are made in silicon and represents the removable walls where the paintings are hung, sculptures, armchairs and benches.